

Choix des Compositions

CLASSIQUES ET MODERNES

pour Piano

revues, doigtées et classées par ordre de difficulté par

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Les œuvres ci-dessus sont recommandées à jouer en même temps que les œuvres de Clementi, Haydn, Mozart, Beethoven, Schubert et d'autres.

Troisième Série.

I Degré.

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| N° 77 Wolff Bernh. op. 195 Nr. 1. Allegretto | . — 30 |
| 78 — op. 195 Nr. 2. Andante | . — 30 |
| 79 — op. 195 Nr. 3. Rondo | . — 30 |
| 80 — op. 195 Nr. 4. Allegro | . — 30 |
| 81 Foerster Alban. op. 42 Nr. 2. Sonatine F dur | . — 40 |
| 82 Wolff Bernh. L'ami musical. Cah I Dix Morceaux (très faciles) | . — 40 |

II Degré.

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| N° 62 Wolff Bernh. L'ami musical. Cah II Danse turque et Allegretto scherzando | . — 20 |
| 63 — Cah III Beethoven op. 20 Menuet du Septuor et op. 114 Marche turque „Les ruines d'Athènes“ | . — 30 |
| 64 — Cah IV Schumann Rob. op. 102 Stück im Volkston et Romance „An den Sonnenschein“ | . — 20 |

III Degré.

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| N° 79 Leoncavallo R. A Ninon. Canzonetta | . — 40 |
| 80 Paderewski J. L. op. 14 Nr. 1. Menuet. Edition simplifiée | . — 20 |
| 81 Heller St. op. 16 Nr. 14. Feuille d'album | . — 20 |

IV Degré.

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| N° 107 Fesch. Canzonetta. Trancr. p. J. Wallace | . — 20 |
| 108 Händel. Aria „Lascia ch'io pianga“ p. J. Wallace | . — 20 |
| 109 Scarlatti. Canzonetta p. J. Wallace | . — 20 |
| 110 Gordiniani. Aria „Ogni sabato“ p. J. Wallace | . — 40 |
| 111 Reinecke C. op. 219 Nr. 3. Scène de ballet | . — 30 |
| 112 Schytte L. op. 87 Nr. 4. Souvenirs. Valse de salon | . — 40 |
| 113 — op. 90 Nr. 3. 5. Vortrags-Studien | . — 40 |
| 114 Moniuszko St. Bagatelles | . — 40 |
| 115 — Berceuse | . — 30 |
| 116 — Moment musical | . — 30 |
| 117 Moszkowski M. op. 15 Nr. 1. Sérénade | . — 20 |
| 118 Scharwenka Ph. op. 33 Nr. 2. Oberek | . — 30 |

V Degré.

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| N° 98 Ohe Ad. op. 2 Nr. 4. Gavotte | . — 40 |
| 99 Daquin C. Le Coucou. Rondeau | . — 30 |
| 100 Mendelssohn B. Gondellied A dur | . — 20 |
| 101 Moniuszko—Westh E. op. 2. L'Alouette | . — 40 |
| 102 Schubert Fr. op. 122. Grande Sonate Es dur I Partie | . — 50 |

Moscou chez J. Hilkner
St. Petersbourg chez

Kieff chez L. Idzikowski.
J. H. Zimmermann.

VARSOVIE
chez
GEBETHNER & WOLFF
Succursale à Łódź
rue Piotrkowska 48.

L'AMI MUSICAL.

CAHIER I.

Allegretto.

Bernh: Wolff.

1. *mf*

Chant populaire
Allegretto.

2. *mf*

Strobl Chols I N 82

G 2119 W

Moderato.

Bernh. Wolff.

3.

p

Musical score for Moderato, measures 1-8. The piece is in 2/4 time. The right hand features a melody with various ornaments (accents, mordents) and fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment with eighth-note patterns. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Allegretto

Bernh. Wolff.

4.

mf

Musical score for Allegretto, measures 1-8. The piece is in 3/4 time. The right hand has a melody with ornaments and fingerings. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The section ends with a *Fine.* marking.

cresc.

Fine.

p

Musical score for Moderato, measures 9-16. This section continues the melody and accompaniment from the first system. It includes various ornaments and fingerings. The dynamics are *p* (piano) and *mf* (mezzo-forte).

Allegretto.

5. *p*

cresc.

p

Fine.

D. C. al Fine.

Moderato.

Bernh. Wolff.

6. *p*

mf

Fine.

First system of the musical score. The treble clef staff begins with a piano (*p*) dynamic. The bass clef staff features a continuous eighth-note accompaniment with fingerings 4, 1, 3, 1 and 5, 1, 3. The treble staff contains a melodic line with a slur over the first four measures, a half rest in the fifth, and a slur over the last two. Fingerings 2, 5, and 2 are indicated.

Second system of the musical score. The treble clef staff begins with a crescendo (*cresc.*) dynamic. The bass clef staff continues the eighth-note accompaniment with fingerings 4 and 5. The treble staff has a slur over the first four measures, a half rest in the fifth, and a slur over the last two. Fingerings 2, 5, 3, 2, 5, and 4 are indicated. The system concludes with the instruction *D. C. al Fine.*

Vide la cave, Air de l'opéra Don Juan, de W. A. Mozart.

Presto.

Third system of the musical score, marked with a forte (*f*) dynamic. The treble clef staff features a rapid eighth-note melody with various slurs and fingerings (1, 2, 1, 3, 1, 3, 1, 2, 1, 3, 1, 3, 1, 4, 3, 2, 1). The bass clef staff provides a steady eighth-note accompaniment with fingerings 3, 5, 1, and 2, 4.

Fourth system of the musical score, marked with a piano (*p*) dynamic. The treble clef staff continues the eighth-note melody with slurs and fingerings (4, 2, 5, 3, 4, 2, 1, 5, 3, 4, 5, 4, 5). The bass clef staff continues the eighth-note accompaniment with fingerings 2, 4, 3, 5, 2, 4, and 5. The system ends with a repeat sign and a fermata over the final note.

Fifth system of the musical score, marked with a forte (*f*) dynamic. The treble clef staff continues the eighth-note melody with slurs and fingerings (1, 2, 1, 3, 1, 3, 1, 2, 1, 3, 1, 3, 1, 4, 3, 2, 1). The bass clef staff continues the eighth-note accompaniment with fingerings 3, 5, 2, 4, 3, 5, 2, 4, and 5. The system concludes with a repeat sign and a fermata over the final note.

Musette de l'opera Armida, de Ch: Gluck
Andante.

8. *pp*

9. *p dolce.*

G. 2119 W

mf

mf

L'Elisir d'amore de G. Donizetti.

Moderato.

p